



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

We may add that all details of the present armor indicate its high provenance. The workmanship is of the most costly type. Thus, the plume carrier of the casque (fig. 7) is beautifully executed *à jour*, and remarkable for its period. And of equal quality are the rivets, pegs, hook, and ornamental bands (figs. 1 and 8).

The weight of the armor (the pieces to-

gether weigh 43 pounds) shows it was used in siege operations. It may well have been worn by Dom Pedro during his campaigns in the War of the Spanish Succession: we know that he appeared on the side of France in 1701, and that later (1703), under English influence, he changed sides and captured several Spanish towns for the Archduke Charles.

B. D.

## RECENT ACCESSIONS

**A**N EARLY AMERICAN PORTRAIT.—A particularly charming example of John Singleton Copley, which has been recently purchased, is shown this month in the Room of Recent Accessions. It is a portrait of Mrs. Mary Bowers, and is entered in the list of works in the Life of Copley, by Perkins, in these words:

"Mrs. Mary Bowers, a daughter of Joseph Sherburne, of Boston. This picture is 4 ft. 6 in. in length, by 3 ft. 9 in. in width. It was taken at the age of 26 years. Her dress is of white satin, with a train of purple velvet edged with gold. She has a Blenheim spaniel in her lap. In the possession of her granddaughter, Miss Mary Danforth, Boston."

As Mary Sherburne was born about 1739, a fact communicated by Mrs. Mary Isabel Jenckes, from whom the picture was bought, the date of our picture was about 1765, if Perkins's statement that she was twenty-six when painted be correct. This date is not unreasonable as regards the picture's style, though one might be tempted to place it a few years later. The lady, too, it may be said, appears somewhat older than twenty-six.

Joseph Sherburne, the father of the sitter, according to Mrs. Jenckes's investigation of family records, was a gentleman of importance in Boston, whither he had moved from Portsmouth, New Hampshire. He

was engaged in the East India trade, and amassed a considerable fortune. His name appears on several records of the time, among others as a member of a committee of five (the others being Thomas Hancock, William Phipps, Joseph Sternshaw, and James Otis) which was appointed in 1752 to look after Beacon Hill, the beauty of which was being injured by those who were digging into it for gravel.

Mrs. Jenckes is the authority for the statement that at the time of his daughter's marriage, Joseph Sherburne gave her a portion of £40,000 sterling. Her husband was Jerathmel Bowers of Rhode Island.

The picture comes to the Museum from the widow of the great-great-grandson of the sitter, having never left the family. It is in remarkable condition, a tear in the canvas to the right of the forehead being the only damage it has sustained. A superficial cleaning brought out the brilliancy of the color which appears as fresh as though painted a few years ago.

B. B.

**A NOTABLE GROUP OF SARGENTS.**—An oil painting and ten water-colors by John S. Sargent, which have been purchased, arrived too late to be fittingly noted in this month's BULLETIN. They have, however, been placed on immediate exhibition, and a more extended description of them will be found in the February BULLETIN.

The oil painting, a Tyrolese Interior,

## ARMOR OF DOM PEDRO II, KING OF PORTUGAL



FIG. 1. ORNAMENTAL RIVET-HEADS

ARMOR was largely discarded by the year 1650: it had become so heavy that even horsemen began to take their chances of being injured rather than "grunt and sweat under a weary life." Then, too, even the heaviest armor did not give complete protection, for guns and gunpowder had so developed that death reaped at long range. By the reign of Louis XIV a suit of armor was usually composed of but a few heavy pieces, such as casque, corselet, bridle-gauntlet, with occasional reinforcing plates of great strength, which were worn only when needed, as when one showed himself above a rampart, or thrust his head and shoulders above a siege-trench—very much as a soldier does today in the Great War.

In those times armor became virtually restricted to the use of officers, especially those of rank. But in spite of the high position of its wearer the armor was apt to be undecorated, poor in quality, and uninteresting in lines. In the rare cases when it was decorated its enrichment was coarse and showy, executed rather by workmen than by artist-armorers, whose race was well-nigh extinct. Exceptional, therefore, are the pieces of armor, dating about the year 1690, which have recently been acquired by the Museum, figs. 2 and 3; for they belong with the best of their class, richly wrought and ornamented to an extraordinary degree. They comprise headpiece (a lobster-tail burganet), front and back plates, bridle gauntlet, and a reinforcing plate for the breast. In their original condition they were decorated with bands blued or gilded, and these were elaborately ornamented in punched work, showing panoplies, medallions, and foliation.

The provenance of the armor is shown in its decoration; for on the headpiece there appears the crown of Portugal (fig. 4),

on the left breast is the Grand Commander's cross of the military order of Christ (fig. 5), and at various points, e. g. on fore-



FIG. 2. HEADPIECE OF DOM PEDRO II ABOUT 1690

head, breast, and gauntlet, there are the interlaced letters P. R. which signify Pedro (II) Rex (King of Portugal, b. 1648 d.



FIG. 3. BREASTPLATE OF DOM PEDRO II ABOUT 1690

1706) (figs. 4 and 6). Add to these indices of ownership that the objects came from Portugal, and that the office of Grand

Master of the military order of Christ was, since Pope Julius III's edict of 1551, reserved for sovereigns of Portugal, and it is fair to conclude that the objects belonged to Dom Pedro.



FIG. 4. CROWN OF PORTUGAL ON HELMET

It is greatly to be regretted that the armor is poorly preserved. It is heavily rusted and its ornamentation is in places quite obliterated.

The pieces have evidently been neglected for a long time, for their rusty surface is patinated as if from having hung in a church above a tomb.

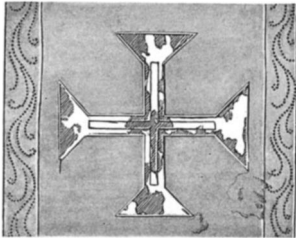


FIG. 5. CROSS ON BREASTPLATE

Curiously enough, time has spared certain parts of the armor. Various bits of the velvet linings are present and in relatively good order,

including the silk-covered tab of the bridle gauntlet by which this was buttoned to the sleeve and thus kept in place. The quilted silk lining of the burgonet's peak is also preserved, and in good condition, although its scalloped border is lost. The breastplate still shows in large parts its original surface; for this was covered with the reinforcing plastron, and when the latter was removed, the gold bands of the breastplate stood out with great splendor. Nevertheless, the points which best

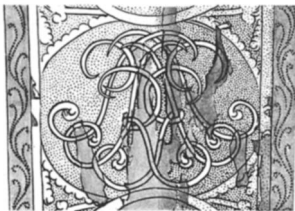


FIG. 6. ROYAL INITIALS ON BREASTPLATE

show the original nature of the ornament are on the plates of the gauntlet which cover the back of the hand. These remained overlapped when the hand hung in its natural position; but when they are opened, as when the knuckles of the gaunt-

let are bent, we see a well-preserved border, within this a narrower blued band, and next, the plate itself, which is so brightly burnished that it appears to be made of silver. The gilding of the armor suggests its decadent period: it was showy and crude; for the gold, instead of being attached to the underlying metal by fire gilding (i. e. deposited by heat from a



FIG. 7. PLUME-HOLDER

mercury amalgam) or by careful damaskening, was merely laid on in sheets and hammered in place by punches. By this process the gold was poorly attached to the steel, and when the latter rusted, the gold separated, peeling off from its matrix in strips.



FIG. 8. FOLIATE ORNAMENTS

show the original nature of the ornament are on the plates of the gauntlet which cover the back of the hand. These remained overlapped when the hand hung in its natural position; but when they are opened, as when the knuckles of the gaunt-